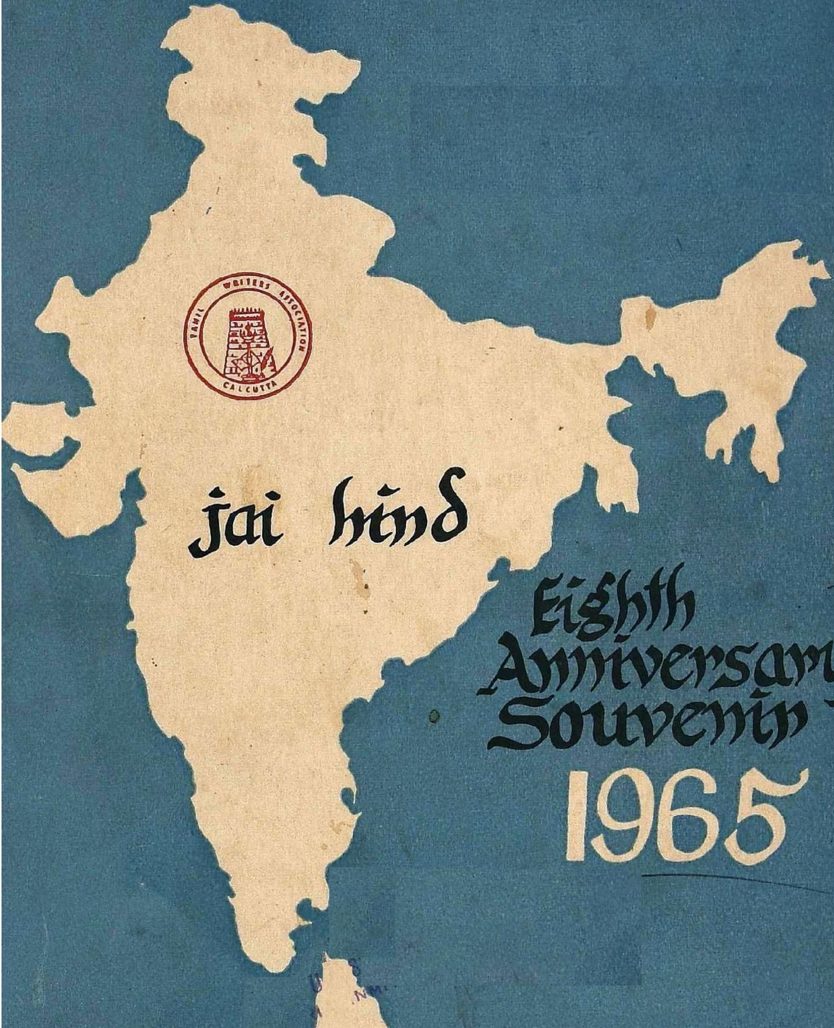
Tamil Writers Association



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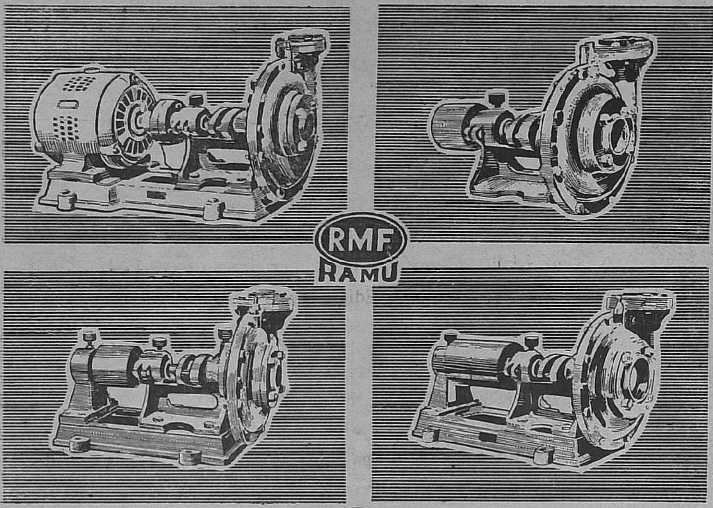

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EIGHT YEARS

We have completed yet another year of useful activities, thanks to the co-operation and kindness from all quarters. We are again holding a conference of Tamil Writers to mark our anniversary. Shri K. V. Jagannathan, a scholar in Tamil, Editor, Kalaimagal, Madras and Vice-President of the F.A.I.T.W. will be presiding over the conference.

The threat of aggression across our borders still looms large and we have, therefore, to deny ourselves the pleasure of offering our customary honours to leading litterateurs of Bengal this year. We are, however, keeping up this year also the presentation of Books to the libraries of the leading Universities and cultural and literary organisations in Bengal.

We consider ourselves fortunate to have amidst us at our opening session two other eminent personalities from Tamil Nad—Shri M. P. Sivagnanam and Shri N. Mahalingam. It is also another hall mark to our History that we are having Shri Ashoka Mehta, Vice Chairman Planning Commission at the concluding session of the conference when we will be celebrating the Bharathi Day. Many non-Tamil Literary Organisations in Calcutta will be participating in the function and pay homage to Bharati, our National Poet, thereby symbolishing the Unity of India.

We thank all the organisations for their kind co-operation.

G.E.M
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Tamil Nad and Bengal

DR. SUNITI KUMAR CHATTERJI

It seems there is a special affinity between Tamilians and Bengalis, and the personality of Ramakrishna and Vivekananda, as the two great religious and social builders of modern India, has been instrumental in bringing these two peoples close to each other. There is just a little knowledge, among a very limited number of educated Bengalis, it must be confessed, of the great contribution made by Tamilnad to the common culture and heritage of India, through the Sangam literature and through the devotional compositions of the Saiva Nayanmars and the Vaishnava Azhvars. The Kural has been translated in its entirety in Bengali, although unfortunately, not directly from Tamil but through an English translation, that of Sri Srinivasa Ayyangar. One Vaishnava religious leader of Bengal, who is a member of the Sri Sampradaya, has established a Vishnu Temple by the side of the Bhagirathi river in the village of Khardha, a few miles from Calcutta (to the north), and from this temple he is bringing out texts belonging to the Ramanuja School, both in Sanskrit and Tamil (mention is to be made of his Edition in Bengali characters of portions of the Nal-ayira Prabandham, with Bengali translation and commentary.) My own personal reminiscences of the greatness of Tamil spiritual culture go back to the days when I was a boy at School and had occasion, for the first time, to listen to the throbbing music of the verses of Manikka-Vachakar, although of which I did not understand a word. But it made a tremendous impression upon me when I heard this music by some Tamil singers attached to the Kandaswami Temple built by the Nattukottai Chettiyars in Calcutta. Since then I have not been able to leave alone early Tamil Literature, which I have enjoyed all these years, mainly in English translations. I feel very sad at the deficiency of the Bengali language in not having enough Tamil texts in translation. Our Tamilian friends, resident in Calcutta, are trying to remove this deficiency for Bengali, which many of them during their sojourn in this city have acquired as a second mother-tongue.

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Bharati, Bengal and Tagore:

"Long Live Bengal"—

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(2) Our is the land which shall never deny us our wants ; and, how then, can we suffer an alien's charity ? To die is better than live on such : This is your Message : for this, I greet thee Bengal ! may you live long !

(3) Oh our sacred mother ! wipe off the tears, and, smile. By endless sacrifice your sons have become exalted. And is it not a mother's pride to see her childen great ? That glory on earth is only yours ; Bengal ! I greet thee. May you live long."

(Poem in Tamil by Subramania Bharati sung by himself at a Student's meeting held at Madras Beach on 15th September, 1905) Translation.

So spoke Bharati in glowing poetry of Bengal. Reading his preface to his tamil rendering of Bankim Chandra's Bande Madaram (in 1965), his grand welcome to Sri Abedananda to Madras (in 1906) and his acclaim to Sri Jadhunath Sarkar's letter to Modern Review (in 1916) recommending teaching of History to the students in their mother tongue rather than in English, speak of the very high admiration he had for Bengal. Again it is now known that it was at Bharati's initiative, Bepin Chandra Pal's visit to Madras was arranged and the visit could be called the baptism of Madras in the freedom movement. And again it was in Dum Dum Bharati met Sister Nivedita in 1906. The conversation he had with her, and the concern she expressed at the backwardness of the Indian womanhood, has left in Bharati a deep impress. A recent Biographer of Bharati has rightly called Sister Nivedita 'His preceptress'.

The great admiration Bharati had for Rabindranath is evidenced in his article on 22nd August, 1921, entitled 'Sri Rabindra Digvijayam'. Writing on Rabindranath, Bharati says "Rabindranath's fame is just rare ; it is not confined to Bengal alone, or India or even Asia. It is a fame that has spread far in Germany, Austria, France and the entire world. For all that, his poems are in Benagli. The world has seen just their translations". The 'Dig Vijayam' goes in details of Rabindranath's greatness. Bharati has also done a translation in Tamil of an essay by Rabindranath in the year 1916.

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The last but really the most farreaching Bengali influence Bharati had come into, was that of Sri Aurobindo. As a coexile in Pondicherry, we see Bharati metamorphosed into a great mystic poet which has earned for him the immortality. It is, therefore fitting that, the Rabindra Bharati should honour our Subramania Bharati's memory by accepting his portrait. The Tamil Writers Association deems it a great privilege to be associated with this memorable function.

The portrait is endowed by the management of the leading Tamil Magazine 'Kalki'. Shri R. Krishnamoorthy the founder-editor, whose pseudonym 'Kalki' the magazine bears, was a great novelist and essayist and the exacting standards of journalism he set forth are still maintained by the management under Shri S. Sadasivam. The Magazine will soon be celebrating its Silver Jubilee and by presenting this portrait, they have paid the most fitting tribute to their founder-Editor 'Kalki' a great student and admirer of Bharati and Gurudev Tagore. The Tamil Writers Association affirms their gratitude to Shri T. Sadasivam and Sri K. Rajendran for their gesture.

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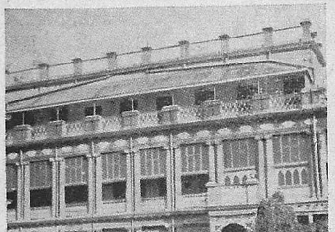

JORASANKO-TAGORE'S ANCESTRAL HOUSE

Rabindra Bharati-University

B. P. CHAKRABARTI

Rabindranath Tagore Memorial Committee was set up immediately after his death in August, 1941. Amongst its objects was to acquire and preserve his ancestral home at Dwarakanath Tagore Lane. The Government of West Bengal associated with this Committee sometime in 1949 in furthering that noble object. And thus there came into existence an Academy of Dance, Drama and Music in 1956. In the Birth centenary year of the poet the State Government decided to set up an University at the same premises. And in pursuance of that decision the State Legislature passed the Rabindra Bharati Act, (West Bengal Act, XXIX of 1961) in 1961. The object of the proposed University is defined in the preamble of the Act as follows : "Whereas it is expedient to perpetuate the memory of Rabindranath Tagore and, to that end, to establish, on the occasion of his one hundredth birth anniversary, a University at his residential house in Calcutta for the advancement of learning and culture particularly in the branches of music, the fine arts, dance and drama."

The object of the Rabindra Bharati University seems to be quite in line with the concept of Education held by Gurudev himself. Rabindranath conceded the importance of emotion in no way less than intellect in the field of education. As a natural sequence he rightly sought to include fine arts according to him, arts as a subject of study along with subjects like science and humanities which, he sincerely believed, only increase our store of knowledge and sharpen our intellect. He said, thus, "And a large part of man can never find its expression in the mere language of words. It must, therefore, seek for its other languages, lines and colours, sounds and movements. It is the duty of every human being to master, at least to some extent, not only the language of intellect but also that of personality which is the language of art." In other words, the languages of words, according to him, is the language of intellect and, in contrast, he calls these other languages (like painting, singing or dancing) the language of personality. This is because, in these other activities man is creative, he does not passively receive what the senses give him but by adding imagination to what he gets from nature he creates objects of beauty to which the emotions can respond. In this sense, such creations do not merely represent a class as objects of knowledge do, but are, each in its own way, unique. They appear in the garb of a person so to say whom we do not know but see.

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To give concrete shape to this concept of education into practice the Rabindra Bharati University was established on 8th May, 1962, his first birth anniversary day after completion of the centenary year. Rabindra Bharati is intended to be developed on lines altogether different from the lines followed by the other sister University, namely Visva Bharati, which Tagore himself had established. Dr. B. C. Roy fittingly pointed out this in his inaugural address at the first meeting of the Rabindra Bharati University, held at Darjeeling on 11th May, 1962. He said "Visva Bharati is the seat for the development of international culture amidst sylvan surroundings, where as the Rabindra Bharati University will try to develop dance and music more or less based on the lines of Rabindranath. Besides giving instructions in dance, drama and music, this University will also take care to develop research on the writings of Rabindranath not merely with regard to their language and the ideas they contain, but also for the purpose of finding out the background of Rabindranath's writings." In fact Visva-Bharati is mainly interested in dissemination of knowledge and culture in the manner its founder wanted to be disseminated, while the main role of the Rabindra Bharati is to disseminate knowledge about Rabindranath and research on his works.

The University has already set up two faculties namely (1) the Faculty of Fine Arts which includes Dance, Drama and Music and (2) the Faculty of Arts. Under the former it has introduced two courses : (a) A Senior Diploma Course covering three years in (i) Drama, (ii) Dance and (iii) Music. (b) A Junior Diploma Course in Music and Dance extending over two years. Under the latter it has opened a one-year Diploma course in Tagore literature to provide a deeper appreciation of his writings for all persons interested in it. A three-year Degree Course has also been opened from 1963-64 ; Fine Arts and humanities are inter-related in this course.

The University under the able stewardship of Sri Hiranmay Banerjee, I.C.S., (Rtd.) as its Vice-Chancellor, has also taken over the task of setting up a Museum in the ancestral house of Rabindranath for depicting the cultural history of Bengal in the nine-teenth century.

It is to this museum the Tamil Writers Association is donating a collection of Tamil translations of Gurudev Rabindranath Tagore's works.

The Association is also presenting a portrait of National Poet, Subramania Bharati to the University. The portrait will remind one of the cordial relationship the poet Bharati developed with Tagore.

Tamil Writers Association has been doing commendable work in this city towards emotional integration amongst various linguistic groups in general and the Bengalis and the Tamils in particular since its inception in 1957.

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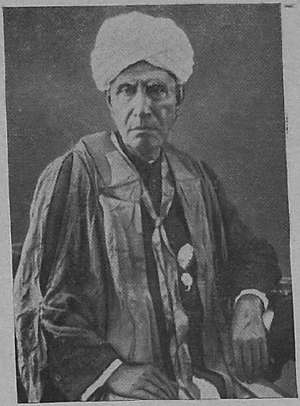

Dr. U. V. Swaminatha Ayyar.

When Indian scholarship, especially in the field of Tamil Literature, was not evincing clear signs of research on modern lines, the eighties of the last century were lighted up by the meticulous precision and indefatigable labours for collection, collation and comparative study of old manuscripts of the classics and their proper editing, of the late Dr. Swaminatha Ayyar of imperishable memory. There will be no two opinions regarding the care with which some of the ancient classics have been edited by him after arduous labours both in securing palm-leaves (actually sometimes rescuing them from the ravages of white-ants) as well as examining all available materials before copying the manuscripts with the needed correction in case of slips or interpolations of a later day. Indeed, to him Tamil language owes no mean measure of gratitude for the long, sustained and unwearied services he rendered for bringing to light the very existence of vast treasures which otherwise would have remained unknown to the outer world. If to-day there has been greater enthusiasm and surer awakening in the revival of Tamil classics for study and research, everything has been the outcome of what a single man did, unaided by any of the modern apparatuses for taking copies of manuscript and even without the bare help, pecuniary or otherwise, to keep up the waning spirits of an earnest student of Tamil studies.

Anyone learning to-day of the zeal for search of manuscripts and the considerable difficulties in the way of securing them that were undergone by the late Swaminatha Ayyar, would be amazed at what but an inordinate love of the language alone could have inspired one to bear all privations and difficulties consequent upon this self-chosen task. No reader of romances will show less avidity in perusing such episodes as disclosed, the long days of hunting for manuscripts and the various disappointments and thrills experienced by the scholar in his single-minded devotion to collecting old cadjan leaves containing always slightly different versions of the

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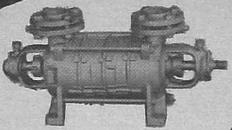
same Tamil texts and thrown away on neglected shelves in the villages of the interior of Tamil Nad. There are accounts from the pens of other scholars as well as in his own written recollections, how often without food and water too he had to travel far and wide in search of something missing in the materials he possessed for editing a work.

What an impressive array of texts of classics has he edited with punctilious care in retaining variations in versions adequately foot-noted! Pathupattu, Kurunthohai, Ienkurunooru, Pathitruppattu, Paripadal, Purananooru, and the available texts among the five famous *Kappiams* like *Jeevakachintamani*—all these and many others of lesser importance too, have gained the attention of later scholars through his undivided devotion to the task of editing and re-editing (in some cases) of available manuscripts. Apart from this, the existing manuscripts collected by him and now contained in the Mahamohopadhyaya Swaminatha Ayyar Library of Adyar, themselves would prove immense sources for publications work for generations of scholars to come. Further, closer examination of them by respective scholars pursuing different studies in branches of knowledge like history, temple archaeology, chronology of traditional institutions like Maths, may profit by it in their different avenues of work.

In short, one can label the period of the great labours of that savant as the Swaminatha Ayyar epoch. He was not without renowned contemporaries living during the times he was garnering up every bit of precious material to establish the hoary character of the Tamil language and its tradition. Damodaram Pillai, R. Raghva Ayyangar, Narayana Ayyangar, Suryanarayana Sastriar, Vedachalam Pillai (Marai Malai Adigal) and Kumaraswamy Pillai were some of the outstanding figures who lived in those times and who had done meritorious services in their own ways to the cause of Tamil. But none of them could approach Swaminatha Ayyar in the thoroughness with which he sought out manuscripts, in the unbelievable energy of his in comparing one with the other, in his fidelity to the existing versions and in his constant conviction that industry and adequate preparation would never prove futile in any human effort.

In a brief survey of Swaminatha Ayyar's indomitable spirit and prodigious labours, the late S. Vaiyapuri Pillai, himself a sound critic and scholar, has noted down certain peculiarities of the savant's methods which deserve mention in order to convince the modern researcher of the honesty of purpose and sincerity of labour necessary for anyone inclined to do similar work. He says that previous to Ayyar, pandits who did editing work had recourse to the easier method of comparing one or two available manuscripts and then just correcting slips and improving upon the language and publishing them. Swaminatha Ayyar's method was quite different. He



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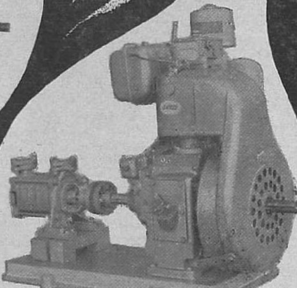

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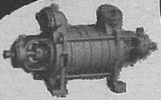

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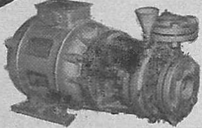

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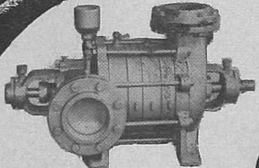

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first collected as many manuscripts and copies as available of the text and then he would choose one of them for being copied. He would then compare it with other existing versions and note down differences of versions precisely. Whenever his knowledge was not equal to understanding any word or allusion, he would not spare any amount of effort in arriving at a correct knowledge of the same. He would then fastidiously study the available literature pertaining to the particular text he was trying to edit. Further elucidation and clarification, if necessary, from other sources like Sanskrit or other languages, would be resorted to by him through the willing help of their respective scholars. He showed no slackening of enthusiasm is carefully jotting down all information worth preserving. Hence many years would elapse before any of his editions emerged from the press without the impress of his personality. So much so, Samasthana Vidwan R. Raghava Ayyangar never failed to remark about Swaminatha Ayyar that he had been born on this earth for orderly and carefully editing work.

For long he was entertained as a Tamil Pandit in the Government Colleges and he ended service by retirement in 1919 from his post as Pandit in the Madras Presidency College. As a teacher he was known for his remarkable ability to engage the students' attention by his lively sense of humour and capacity to spot out the best as well, as the worst of the flock under his care. Anyone playing the truant from his classes was not chided for indiscipline, but made to realise his folly by the gentle yet unobtrusive manner of his remarks about him. Sometimes the sarcasm embedded in the words were of such power and penetration that sensitive souls used to writhe with pain in remorse. On the whole his pupils venerated him as they did scarcely any other pandit in those days.

In the long interval between his birth (19.2.1855) and his death (28.3.1942) of eighty-seven years, the savant made such strides in his chosen task that every scholar of note in Tamil as well as in the sister languages sought his help in many of their own difficulties for publication of manuscripts in their respective languages. He stood supreme in his diligence, accuracy, patience and poise. Perhaps, it is easier today in certain quarters to minimise some of his conclusions as not of absolutely correct estimation and assessment in the matter of their importance or place in the literature of a vastly enriched language, but nothing could be said by way of criticism of either his honesty of approach or capacity for unstinting work. He will remain to the last as an unapproachable one for scholarship, erudition and information of all types, ranging from folk interpretations to academic discussions of anything partaining to Tamil language and literature.

No doubt, Swaminath Ayyar's later years were filled with miscellaneous authorship of biographical studies and reminiscences written in a style which has its own simplicity and chasteness. Of course not always people closer to him could

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vouch for every bit being written by him, though none could gainsay the fact that the material entirely belonged to the notes in his own hand. Again, his biographies of his own preceptor Vidwan Meenakshisundaram Pillai and of his friend and colleague Thyagaraja Chettiar and his own autobiography, though adequately answering the biographical needs, have less of art-form and more of details that bear faithfulness to facts as their only justification.

A Doctorate (*honoris causa*) was conferred on him by the Madras University in recognition of his services in the field of Tamil Language, and he was in company of such eminent persons as the Rt. Hon. Mr. Sastri and Sir P. S. Sivaswami Ayyar and others to receive it in the same Convocation presided over by the Chancellor of the University. His completion of eighty-three years (Satabhishekam) was celebrated with great eclat by his admirers and friends, and ever was he known to be humble of spirit and controlled of demeanour irrespective of both praise and dispraise. For in the early years, he had to pass through the fire of unmerited criticism from the ranks of pseudo-pandits and pretentious scholars for some of his editions of the classics. He was never defeated by any untoward reaction on the part of lesser men. He stood four-square to all the winds of ill-favour and bided his own time for getting honoured and decorated with titles and showered over with plaudits from academic bodies and distinguished *adinams*.

He had his early education supported mainly by some of the *Adinams* in the Tanjore District and the rest of his life he remained loyal to whomsoever that helped him to attain completion of his education and also the fulfilment of his endeavours in collecting and editing of Tamil works.

He has left not a little of manuscripts for those who are eager to do in their turn quite a good lot in the field of publishing correct texts of our classics in Tamil. They are awaiting liberation at the hands of a knowing and erudite posterity. His own students (those who studied under him) have all one common trait marking them, namely, never to betray rank discourtesy to any one by their own self importance. Some of them have really started impressing themselves on the literary public and the educational world by dint of a well-stocked mind and a willingness to carry on the work of their master. Perhaps, if everything else is forgotten of Dr. Swaminatha Ayyar, his unflagging zeal for renovation of the classics, his unyielding love for the Tamil language and his unbending individuality in the pursuit of his labours of love will remain for long to chasten, to invigorate and to perpetuate the genuine scholar in his study.

OUR PRESIDENT

Sri K. V. Jagannathan

Full Name : Sri K. V. Jagannathan

Pseudonym : "JYOTI", KUMBAM, ANUSHAM, VACHAKAN

Birth Year : 11th April 1906

Birth Place : Krishnapuram (Tiruchi Dist.)

Residence : Kantha Malai
7, 1st Lane, Kalyana Nagar, Madras-28.

OTHER PARTICULARS

Born on 11th April 1906 at Krishnapuram on the bank of the river Cauveri. Brought up in Mohanur in Salem district. Educated in the Kulittalai High School.

Was admitted in 1928 as a pupil under Mahamahopadhyaya Dr. U. V. Swaminatha Iyer, the renowned research worker, scholar and savant in Tamil letters and the editor of Old Tamil classics. Till his passing away in 1942, Jagannathan studied under him and has assisted him in his researches.

In 1932, January when "Kalai Magal", the leading literary monthly, was started Jagannathan joined it as a junior editor and he became its editor in 1937, a position which he holds today.

Passed in 1935 the examination for the title "Vidwan" in Tamil literature, standing first and winning cash prize Rs. 1,000.

From 1933 to 1935 conducted researches in the Madras University as a Tamil research scholar and produced a work entitled 'Tamil Kavyas' based on his researches. The first edition of this work was brought out by the University.

Has so far written 150 books which include Sangham literature, Saiva-thirumurai (hymns on Lord Siva), commentaries on Kandar Alan Karam, exposition of folk songs, essays on Tamil literature, stories from Sangham literature, stories of the poets, stories of the Kings, new short stories, and poetry. Ten books of short stories have so far been published. "The broken string of the lyre", and 'Pavalamallikai'—are stories which have won the award of Tamil Valarchi Kazhagam (Association for the growth of Tamil language and literature).

He won titles, shawls, chaddars, medals and gold bracelots.

1. Madras University title 'Vidwan', 'Master of Arts'
2. Award by His Holiness Sri Sankaracharya of Kanchipuram "Tirumurukatrupadai Arasu", "Vageesa Kalanidhi"
3. Award of His Holiness Sri Sankaracharya of Sringeri, Mysore, 'Tamil Kavibhusanam'
4. Award by H. H. Sri Sankaracharya of Pushpagiri "Upanyasa Kesari"
5. The Abbot of the Monastery (Mutt) of Dharmapuram "Senthamil Chelvar'
6. The Abbot of Tirugnana Sambanda Monastery (Mutt) in Madura "Tirunerithavamani"
7. Tamil Sangham of Madras State —"Tamil Perum Pulavar"

Is the Vice-President of the Federation of All India Tamil Writers ; President of the Tamil Writers' Co-operative Publishing Society. Holds membership of Sahitya Akademi, Committee in Madras for translating the laws into Tamil, Board of Censors of Tamil dramas, Association for the growth of Tamil language and literature, Tamil Writers Association etc.

Has compiled 2,000 Tamil folk songs and 20,000 proverbs.

Has done lecture tours in Burma and Ceylon as also in Northern India and Tamil Nad.

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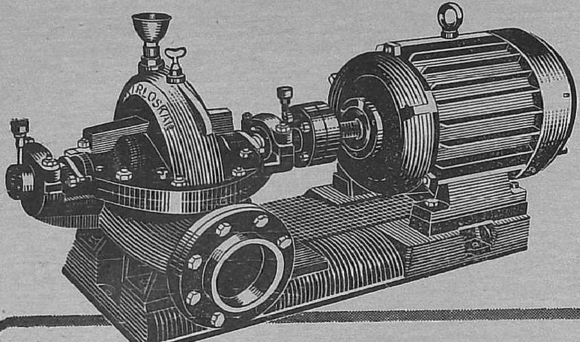

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Sri K. V. Jagannathan

BY

K. CHANDRASEKHARAN.

Sri K. V. Jagannathan started his career as an editor with two distinct favourable circumstances. His own inclinations from childhood were for Tamil culture during a period when for no reason whatever a student would have liked to pursue Tamil studies. Born in the first decade of this century, certainly any one imbued with a desire for scholastic pursuits would have of his own accord or with inducement from parents felt not otherwise than an English education, out and out, as the goal for a bright future in life. Strangely enough, Jagannathan voted from the first for a deeper immersion in the Tamil classics and its hoary past. His proclivities never once drew him away from his predetermined plan. He matured in mind only by his constant application to the ancient lore spread out in the many texts and traditions of the Tamil Land. His inborn zest and preordained acquisitiveness rapidly gathered for him the fruits of distinguished scholarship.

Next to an inherent love of scholarship, he was fortunate in his discipleship to a great savant. Whether it was the result of his own choice or due to any lucky accident of the master's perception in the young man of an ardent pupil, dear to his heart, the late Mahamahopadhyaya Dr. U. V. Swaminatha Aiyar, of everlasting fame, happened to find in Jagannathan a very painstaking and well-behaved student, ready to receive the best of teaching. Many a student in the Oriental Studies of our Universities have either flagged of enthusiasm after some time or for reasons, defying useful scrutiny, deserted their early loves when profitable openings for earning lured them away. But Jagannathan stuck to his original resolve to master the Tamil language and its enviable classics, and soon began to be doted upon by his own master. It was a familiar sight at Tyagaraja Vilasam, the residence of the late Mahamahopadhyaya in Tiruvateeswaranpet, to find on many an afternoon both the old man and his young disciple together poring over some tome or manuscript in the act of deciphering its contents, worn out by sheer neglect of time or the younger person merely transcribing something from cadjan leaves on paper or taking down notes to the dictation of his master. Anyhow the master-disciple relationship bore in time fruit of a a staunch adherent in Jaggannathan to the methods of scholarship and interpretation of texts followed by that reputed veteran in the field of research. Indeed, to the older

MAHAMAHOPADHYAYA

gentleman whose entire life was one of long, undisturbed, dedication to editing of hitherto undiscovered ancient manuscripts and correct versions of extant classics, a disciple of Jagannathan's application and hard labours proved a very welcome acquisition. So, it became a common occasion for many of the visitors of the great Pundit either to greet the younger person who was most of the time found in his company or to watch with admiration the regulated habits of the younger man in serving so faithfully a master in the ancient *Guru-Sisya* style.

Jagannathan had, perhaps, never dreamt of stepping into the editorship of 'Kalaimagal', when the journal was ushered into the world under distinguished aegis and with an advisory body composed of such men of light and leading as the late T. K. Chidambaranatha Mudaliar, Sri T. S. Ramachandra Aiyer, Dr. U. V. Swaminatha Aiyar and others. No. doubt Sri T. S. Ramachandra Aiyar, who was a fine scholar and a first cousin of the proprietor, happened to be its first editor also. Young Jagannathan's early interest was to contribute articles on serious topics himself or to help in any article of his master to the journal. It was at that time (1932) when the Acharyaswami of Kamakoti Peetam was camping in Mylapore and delivering evening lectures to vast congregations, that Jagannathan carefully garnered the pearls of wisdom which fell from the lips of His Holiness and soon made them available to the world in book-form, through the assiduous efforts of the late R. Narayanaswami Aiyar, the proprietor of Kalaiamagal, who spared no pains in seeing to the book appearing well in time and in a very attractive form.

The late R. Narayanaswami Aiyar entertained a wholesome attachment for Jagannathan which lasted till the end of his life. As a matter of fact, the personal affection in which he held him enabled Jagannathan not only to reciprocate it in an adequate measure but also cherish it as a fragrant memory to be worthily preserved. When the editorship of the Kalaimagal fell vacant on the death of Sri Ramachandra Aiyer, with no hesitation Jagannathan was called to that office. His abilities and antecedents proved of such substantial merit for the post that his assumption of that office was deemed a valuable asset to a journal which then was trying to make headway against odds.

Nearly two decades and more in the editorship of the journal Jagannathan had done splendid service with the result not only has the journal advanced out of all recognition but also his own prospects. He is to-day one of the accredited doyens of journalism. Brilliant journalists like Kalki, sober critics like Rajaji and ambitious writers, young and experienced as well, have acknowledged Jagannathan's intrinsic worth as an unerring devotee at the shrine of Tamil.

He is by far the ablest speaker in Tamil, especially on themes pertaining to classical literature and religious traditions. Many of his spoken words bear the stamp

of chiselled finish and elegance of style. Normally his capacity to unravel the beauties hidden in Tamil poetry renders him an effective artist. He can always draw upon excerpts from both the classics and modern thought with an ease that is the envy of many others trained in the same field.

As a writer of chaste and simple Tamil, he has made a mark in the world of letters. He may not be very imaginative though to his credit are collections of short stories too, which have received awards of the Madras Tamil Valarchi Kazhagam. His forte lies more in the amplification of old literature needing modern interpretation and sometimes useful explanation from scholars. The extent of his writings, considered by their number, would easily come to a hundred and more. The fount seems not yet to dry and so every reason there is to believe that the list may grow to another hundred, if not more, during the rest of his life. While delving deep into the ancient mind, he hardly eschews anything for its modernity or its ultra radicalism of spirit. Perhaps, it is this preparedness to look into everything with an open mind that is responsible for his continued popularity as an editor. If any-body could be termed erudite without pedantry, learned without inhibitions, conservative without obscuranitism, he is Jagannathan. A bit short of stature, slightly rotund of frame, and not much of a prepossessing appearance, he could yet draw to himself an admiring crowd of young and old. His voice may not be compelling in its ring, his gestures may not be comely to look at, his attempts at rendering musically Tamil verses may not satisfy fastidious taste, still when he harangues, none feels tired or impatient of his performance. A more welcome speaker with a rich background of ancient learning combined with simplicity of language and ability to hold crowds for hours has not in recent years caught the fancy or listeners.

Added to his devotion to Tamil is his innate love of religion. His facility in presenting the contents of songs of the saints of Tamil Nad, whose outpourings are a legion, makes him a frequent invitee at temples and maths on occasions of festivity and congregations of the pious. Not a day passes without his dwelling in earnest and deep reverence upon some aspect of devotional literature amidst crowds of both informed and uninformed persons. Learned bodies and Sangams have already, expressed their appreciation of his capacities by gifts of special insignias and Ponnadais. The Acharyaswami of Kamakoti Peetam, a discerning judge of merit in others, decorated him with a title which refers to his eloquence as VAGEESA-KALANIDHI. Indeed, it is the hallmark of approval, second to none, so far appreciation is concerned.

All praise to him that during his almost sixty years (he is shortly to complete his sixty years), he has never once been known for contribution of mood or carelessness of execution of any task undertaken. Never

once has he deliberately tried to behave in a manner which could bring upon him and his fold the displeasure of discerning critics. He has ever shown consideration to the young men and women, who reveal talents for good writing. His desire to be uniformally well-disposed towards all and sundry has brought his numbers of acquaintances and familiar patrons His generous words of appreciation of fresh entrants into the field of writing has been amazingly uniform. He shares with many of Tamil Nad's vibrant spirits the renascent stimulus, in the wake of Bharati.

The foremost quality of personal inheritance, as a *chela* of the late Doctor Swaminath Aiyar, he has to this day preserved from fading, securing at the same time the approbation of a grateful world ready to acknowledge him as a chip of the old block.

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Ki. Va. Ja.

PROF. A. SRINIVASA RAGHAVAN

Some twenty years ago, a lean, short man, looking very young and a little bewildered, went hastily towards the rostrum to address the large gathering at the Kamban festival, Karaikudi. The tuft on his head, the bright ashes on his forehead and the single rudraksham on a dark string round his neck proclaimed his adherence to religious tradition. I looked casually at him and I remember it distinctly, I was irritated, for those were the days when I prided myself on being progressive and on being purely literary in my attitude to Kamban's great epic. Anything that savoured of a religious approach was anathema to me. 'This man will launch on a puranic discourse,' I thought to myself bitterly. 'I am in for an hour of verbiage and an aimless wandering about among parallel quotations dragged violently into awry juxtaposition.' I blamed the Secretary of the festival within myself for having let loose this orthodox pundit on us at a "literary" conference. Who is this man anyway, this wisp of orthodoxy ? Why should one so hesitant and nervous venture into the forum of masters ? 'Who is he ?' I asked some one next to me. 'Don't you know', came the reply. 'This is K. V. Jagannathan, disciple of Mahamahopadyaya Swaminatha Iyer'.

"So this is Jagannathan", I said to myself. I had heard of him, of course, as the most devoted student of a great scholar and also as a scholar in his own rights. But frankly, I was disappointed. And I grew angry with myself for doubting the credentials of a person before giving him a hearing.

By this time, he had begun to speak. It took me two or three minutes to compose myself to listen and then without any effort on my part, with mounting exhilaration, I went on listening to the choice, musical words that flowed from him in a limpid stream. And as I listened, the wonder grew, for he was more purely and revealingly literary, more modern in his reach than ever any of us could be and yet showing in a brilliant synthesis that the old and the new need not necessarily be in conflict and that the traditional approach to Kamban was a living tree on which new values could be grafted. What an unforgettable experience that speech was ! It combined the meticulous precision of the scholar, the delicacy of the connoisseur, the wide horizon and sympathy of the true critic, the intuition of a poet. The style was rich and redolent of the finest poetical works in Tamil and yet so full of light and transparency that it seemed the ultimate in simplicity. I listened entranced and as the speech ended, I said 'Here is genuine knowledge, wide and profound ; here is something more, the rare vision that marks wisdom and the poetic

MAHAMAHOPADHYAYA

gift of communicating it to others through words that are at once meaning and incantation.'

That first wonder has grown with the years. And today, when Ki. Va. Ja., as this great savant is known to thousands of admirers, friends and followers, is sixty, I realise with pride what a fruitful literary career his life has been. Writing under the pen-name 'Jothi' he has given us shapely poems, soft and contemplative. He has created a number of short stories remarkable for their artistry and penetration. He has written innumerable essays, personal and critical, each a gem of purest ray serene. A number of luminous works on the grammar of ancient Tamil, on Tamil poetry, ancient and modern, and on religious classics have come out from his pen in an unceasing stream of elucidation and critical appraisal. As the editor of 'Kalai Magal' he has secured for the journal both quality and popularity and the pride of place as a literary monthly. He has encouraged new writing through this periodical and has been responsible for a number of young writers finding their feet. And yet, he has found time to go round the country, carrying the light of poetry and religion to thousands, on the wings of the spoken word.

Today, he is sixty and yet, he is as tireless in his devotion to the highest in literature as he has ever been and like Ulysses of old, is ready for new voyages; only, his voyages are in the realm of the mind and of the spirit. May this great scholar, poet storyteller, essayist and critic live long to undertake them all and still more of them; for, with every voyage, Ki. Va. Ja., can bring in literary wealth, rare and wondrous, and strength and a new direction to the creative literary urge that sustains and ennobles man.

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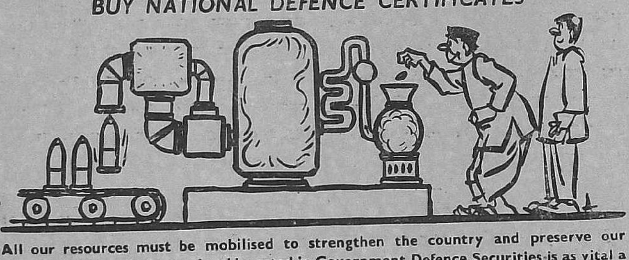

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KVJ-The Man & Artist

AKILAN

Dr. U. V. Swaminatha Iyer, the grandsire in Tamil letters, is a munificent patron who had dedicated his entire life in quest of the grand ancient literature in Tamil and succeeded in offering it to the reading public. His errand seems to have not ended merely in searching for, and finding out, the good old literature for Tamilnad but also to find out his able successor to continue to allow the banner so assiduously he had built to flutter. As Shri Ramakrishna Paramahamsa has given us Swami Vivekananda so Iyer has left for us Sri K. V. Jagannathan. Indeed Tamilnad can claim KVJ as the gift of Sri Swaminatha Iyer.

Sri KVJ is just a singular personality, though many find in him the disciple of the grand old man of Tamil Literature; many see in him, the editor of Kalaimagal ; many discover the author of contributions and short stories ; yet others find the poet 'Jyoti', still others the best speaker, the expounder of sacred literature. In whatever aspect he is found, he presents the picture of a loving and accomplished gentleman, rising high in his labours and capacity for tender feelings.

"Kalaimagal', a periodical of high standard of this century, represents the growth of new literary awakening. Throughout thirty years of its career it has successfully acquainted the nation with the literary treasures of so many outstanding writers. It has discovered the right people, and enthused and encouraged them to produce short stories, articles, fiction and poems of high literary values and standards for the nation and it is still going on with that noble task. Right from the starting of the Kalaimagal Shri KVJ has identified himself with it. Do you wish to know how an editor of a periodical looks? Is there another literary periodical in Tamilnad which has for its editor a distinguished man of letters ? Here you are : our KVJ.

Just an evidence to the ability of KVJ ! It is he who discovered me and initiated me in creative writing. It is he who first showed me my turn for imaginations, gave the necessary fillip and incentive, transformed my mind to go into literary creations and serve the country. I am proud to announce today that he is my great master who had enabled me to dedicate myself to this work. He is still deemed to be a source of inspiration by many seasoned writers who are still engaged in enriching the literature with their mighty contributions.

KVJ—an Essayist : The grand old-man of Tamil letters—Dr. Swaminatha Iyer has left for us the ancient literary works of two thousand years ago. His foremost disciple KVJ presents them to lovers of literature in simple, popular

and useful style. The result of propagating ancient literature is to make them to understand the capacity for imagination and serious thinking of their ancestors. His gift for writing sparkles, manifests itself when he gives a new polish to the old gems in a manner worthy of presentation to our contemporaries. It is possible for anybody to appreciate and enjoy Valluvar, Kamban and the poets of the Sangham age when they are introduced by him.

KVJ—A short story writer :—It is a pity that for some years now he is unable to devote time to write short stories. He has produced many stories in the past. The characters may be of different types, the plots may vary, the forms and techniques may change, but the one main stream that flows at bottom of all the stories of KVJ and perfumes them, is, affection. The poor and the needy menials, flower girl, orange seller, petty artisans and craftsmen who earn small income, and such others are his principal characters. He makes them move full of life, and let love transcend the castes and social barriers which separate high and low. There you may find the stamp of KVJ incomparable love ; there you may discover his heart.

As a rare performance he has contributed some short stories to the Diwali supplements in the last two years. Among them the one which appeared in the last year Diwali Number of Ananda Vikatan was a touching one. It was entitled "Three Rupees".

It is the story of Pachai the little maid servant. She serves in the same house where her mother Muthamma had worked after the passing away of her mother. The daughter lacks the refinement, humility and sense of responsibility of her mother. Still the employers let her work out of regard for the memory of her mother. Pachai has attained womanhood all too soon. The master and the mistress of the house discuss that they should raise her wages by five rupees from the next month.

Meanwhile Pachai pinches three rupees. This transpires to the knowledge of the master and the mistress of the house. The lady chides her and dismisses her from the service. The Servant's father lives by drawing the kerosene tella gadi. On knowing the reason for his daughter's dismissal, when he returns home from work, the father becomes furious. He threatens her that he will finish her and then he goes back to work.

The master and the mistress of the house take pity on the motherless girl. By chance the girl comes to that very house seeking shelter from the rain. The lady takes her in and leading her to a place before picture of Lord Kartick, she asks "Did you take that money ?

Pachai is not scared. Laughingly she confesses 'of course, I did take it.' She admits that with the funds she bought snacks which she had shared with other two. There was nothing to hide in her heart.

The same guiltyless laugh played in her face. A child-like laugh.

Then the master tells her 'Look here. It is simply deplorable to see you. You have only grown bodily without giving up your childishness. Take a vow in the name of the Lord that henceforth you will never steal and you may work here once more.''

She takes the vow and she is again allowed to work. The day for payment arrives. ''Shall I recover from her wages the three rupees which she has stolen ?'' asks the mistress of the house. "Add three rupees to her old wages'' suggests master of the house.

The master of the house is none other than the man who is able to understand the maid servant who has grown without having the proper development of her mental life. Through this story the author wants to convey how similar episodes are taking place also in every household. He shows a new way of relieving the distress of those who have just grown up without making any progress in their economic or intellectual lines. Yes, he is surely a guide. He shows that if life is led with good sense and understanding of others' troubles, humanity can enjoy happiness. He is a guide who sets the example of leading such a life.

KVJ—A Poet : He writes poems in the pen name ''Jyoti,'' His Mega Mandalam is the best collection of his poems (The Region of the Clouds). Although he is nurtured in the traditional rules of prosody he has manured it to grow his poems in the modern and pleasing forms. Yes, he needs no special time or atmosphere to write poetry. It is sufficient if he entres a temple and sees the image. That place becomes the seene of the birth of a poem. A picture opens up the fountain of a picture of works. This is known but too well to those who enjoy the poetic drops shed as the footnotes explaining the illustrations published in the annual supplement to the Kalaimagal. Occasionally letters are received from him in poetic forms. They are blessed who preserve such correspondence.

KVJ—A speaker : Does writing alone constitute literature ? Cannot the speeches partake of the richness, beauty depth and penetration of literature ? Of course, it can KVJ is a case in point. In the past the speech of Thiru Vi Ka was a treat. The speeches have formed into a literature which may live for centuries. The speeches of KVJ deserve to be preserved as literature, and read over and over again. It may lack emotion, but it has strength, sweetness, and above all, substance. One may perceive the flowing of honey in the audience when he plans some literary concepts, expounds religious doctrines, or unveils other aspects of life through his language and his voice. There is an occasional outburst of humour also. He has the knack of lucid delivery, shrewd penetration and carrying home to the audience what he has to say. His speech never wanders and is free of emotion. He knows his audience, and his speech is disciplined and is of an entertaining nature.

Some are always found to be swarming round him. Those interested in devotional literature, renaissance, or in the classics always surround him. He addresses frequently public meetings in Tamilnad and abroad.

KVJ—an editor : Meanwhile the Kalaimagal is published month after month with articles directly edited by him. He moves the writers, makes them work and helps them with suggestions as occasions require. Should he discover new talents, he never misses them. He never forgets that the standard of a periodical should be kept up at any cost.

He never fails to answer correspondence in his fine hand writing. He also renders purely honorary service. How does he manage to do, in these ways, so many things at a time ? When does he find time to write ? And how does he write ? When has he the time to read ? And how does he read, indeed ? It seems to me that in this jet age, in this age of science, he possesses a matchless power to see and enjoy calmness and depth in life. He follows faithfully and steadily on life the maxim of Valluvar. "What fruits does one gather from learning if one does not pray at the foot of the All Knower" KVJ is seeker after the infinite intelligence.

(*Translated by Sri P. S. V. Ayyar from original Tamil article*)

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BANGALORE

Kalki's Contribution to Tamil Literature

C. Rajagopalachari.

Those who enjoyed the writings of Kalki should delve into the secret of his style. It is a common treasure just waiting to be tapped. It need not disappear with Kalki. Authors should write only after clearly understanding their subjects. There should first be clarity in their minds. Himself understanding the subject without doubt or blemish, Kalki explained it in clear, lucid Tamil. He was austere in his economy of words. Instead of confusing the reader with a barrage of ten words, he would clarify complexities in four words. In all his writings he ensured that the subject was not lost sight of in verbosity or flamboyancy. The art goddess he created dazzled us in all her natural brilliance, without getting buried in flashy robes. He glorified Tamil by adopting the language of the masses and enriched the spoken dialect. He contributed to the growth of the language like the cowherd rearing a milch cow with rich fodder of grass and cakes. The yield of milk was naturally plentiful.

INBORN GIFT

"Gift of imagination is one thing. Power of expression and its sheer beauty are another. The flight of imagination is an inborn gift and grows with one's culture. It has to come to life and command the attention of the people by incessant practice and application. This cannot be achieved by mere education There are masters in every language. At all times (in history) they have earned a name and helped in the uplift of the people. Kalki had this power in Tamil Nad in the present age.

"Kalki would not burden prose with the trappings of poetry. He considered such an act analogous to a male taking up a female role. He is prose was not unbrided or runaway in style. It flowed with ease and grace and without distracting attention from the subject the author took up to explain.

"He made people laugh spontaneously giving the lie direct to the puritanical belief

R. Krishnamoorthy ("Kalki")

that humour would offend taste or sentiment. His humour did not produce mere laughter, it sparkled with wisdom, sympathy and knowledge. In fact it was his exclusive heritage.

KALKI—THE VERSATILE GENIUS

S. S. VASAN

"I cannot forget how I came to get Kalki to contribute to Ananda Vikatan. In 1928, Mr. Parali Nelliappa Pillai (a common friend) came with Kalki to get a donation and introduced the latter as an author who was writing under the pen name Teni (bee). The first article sent at my request was entitled 'Tit for Tat'. I read and re-read it four times and enjoyed its sparkling humour. My mother also enjoyed it. We wondered if it was possible to write so brilliantly in Tamil, then an exclusive preserve of the Pandits. Kalki's later writings are too well known.

"At a time when the craze for English was at its zenith and people looked askance at Tamil, Kalki demonstrated that Tamil could be employed to good advantage in political writings. His trenchant views on politics were something new and the then Government also troubled the journal with perennial demands for new deposits under the Press Act. The most unforgettable contribution of Kalki was the series "Eighteen pence". He tackled the burning financial issue of gold standard and exchange rates in a manner which was clearer and easier to understand than the English writings of those days. He was the first to begin reviews of music and other fine arts. Even today I remember his first serial "Thyaga Bhoomi" created such a profound impression.

"It was, however, his pen-pictures of the Legislative Assembly that blazed a new trail. Readers for the first time read gripping accounts dripping with wit and sarcasm instead of dull and dry-as-dust accounts of debates. His travelogues were more sought after than real travels themselves. He has been compared to Scott and Wodehouse. But I firmly believe that it will not be fair to compare this many-sided genius to one single writer or personality. Kalki was a class by himself.

"Kalki was fortunate in getting a place in Rajaji's heart. He took up service to Rajaji as a steadfast duty. A great Gandhian, he played a part in propagating Gandhiji's ideals and programme. The popularity the Congress leaders enjoyed in the South was in no mean measure due to the power of his pen.

Besides his own inimitable writings, Kalki was responsible for persuading known writers in English like S.V.V. to take to Tamil. He made each one of Anand Vikatan's readers the journal's personal friend through the forum Upayakusalopari and I say with pride that Kalki is responsible for the continued popularity of "Anand Vikatan."

Kalki: A Profile

Ilam Tamizhan

Shri R. Krishnamoorthy, better known to the literary world as 'KALKI' was born on 9th September, 1899 in "Manal Medu" —a village in the Cauveri delta district of Tanjore. In response to the call of the father of the Nation young Krishnamoorthy left the college and joined the non-co-operation movement in 1921. Later when Rajaji founded the Gandhi Ashram at Tiruchergode, Krishnamoorthy joined him. It was Rajaji who first found the powerful talent of this young man as a writer and gave him encouragement by making him the editor of 'Vimochanam' an official organ of the Gandhi Ashram. Then in 1923 he became a Sub-Editor of 'Nava Sakthi' a nationalist periodical which was edited by Shri Thiru V. Kalyanasundaram Mudaliar, one of the foremost congress leaders and scholars in Tamil of that time. Here Kalki was assigned the responsibility of covering the various District and provincial annual conferences of the congress organisation. He was also assigned the responsibility of the column writer which he discharged very creditably under the pseudonym "Theni" (bee). He started contributing short stories and articles to Navasakthi in the pen name 'Thumbi' and 'Kalki' in addition to its allotted work. Although his association with Navasakthi was for a short period, within this period his writing won the admiration of the great Tiru-Vika. He left "Navasakthi" to take over the editorship of 'Ananda Vikatan' a popular weekly magazine. As editor he built Ananda Vikatan by his sweat and toil. He was the editor of Ananda Vikatan till 1939 when he offered individual satyagraha and courted arrest. He was sentenced three months rigorous imprisonment.

In 1942, he started his own weekly 'Kalki' which attained great popularity as a Tamil Weekly.

One of the most outstanding Tamil writers of the modern age Kalki, a household name in Tamil Nad, was often compared to Alexander Dumas for works in fiction and to Sir Walter Scott for his historical Novels. He was regarded as the creator of the modern journalistic style in Tamil prose which became very popular even among those who were under the influence of English and who were till then of the opinion that it would not be possible to write intricate and difficult subjects like economics, science and politics in Tamil.

Kalki who blazed a new trail in Tamil writing has left behind monumental works.

Thiruvazhundur Sivakozhundu is one of his short stories which produces a feeling of nostalgia for the good old days of the nagaswaram masters. Veenai Bhavani is a sole stirring story of an outstanding veena artist who worshipped the 'nadhabrohmam and considered that art as above all the material things in the world. Sushila M. A. is an inimitable parody on the alleged fast of a member of the Dravida Kazhagam in connection with the anti-Hindi agitation when Rajaji introduced Hindi as a compulsory subject in the lower secondary schools when he was the Chief Minister of Madras in 1937. The characterisation of *Hitler Guruswamy* is needed a marvelous creation of Kalki. His novels 'Kalvanin Kathali' and 'Thiagabhoomi' were read by thousands of people when they were serialised in Ananda Vikatan. Many of us still remember how anxiously we used to wait to read the story of 'Thiagabhoomi' which depicted the social structure of a Hindu Brahmin family of 1935s in Tamil Nad.

It is Kalki who infused interest in the minds of Tamil readers for the novels based on Historic themes. His great historical trio "Parthibhan Kanavu", "Sivakamien Sabhadam" and "Ponniyen Selvan" were his *magnum opus* and best sellers in Tamil Nad. It was Kalki who first started writing historical Novels with realism in Tamil. The golden age of the great Chola and Pallava empires of Tamil Nad, the patronage they extended for the development of fine arts and literature, the highly cultured life of the Tamil people of that age were depicted with realism in these novels with good amount of accuracy in data.

His social Novel 'Alai Osai' which won the Sahitya Akadami's posthumous award was a wonderful creation with the background of Indian political life during the period 1930 and 1950. It is unfortunate that no steps have so far been taken to get this novel translated in other regional languages by the authorities of the Sahitya Akademi. I hope that they will at least now do the needful so that the readers in other parts of the country will have an opportunity to read Kalki's writing in their own languages.

He was the master of writing pen pictures. His book on "Three months rigorous imprisonment" is the best pen picture of jail life of congressmen of South India. His powerful editorials dealing with the politics, financial issues and other problems facing the country won the appreciation of the entire Tamil population.

In those days of freedom movement through his powerful editorials in Ananda Vikatan and later in his own journal "Kalki", he kindled nationalism in the minds of the Tamil people. As a matter of fact in those days Satyamourthy's eloquence and Kalki's writeups were the sole strength of the congress in Tamil Nad. Even those who had difference of opinion with him in the political field, used to read his editorials and appreciate the convincing clarity with which he was treating the subject and the

cherished style of his language. It was Kalki who made the reviews of music performances and other fine arts lively with humour.

He was a towering personality in the social and cultural life of Tamil Nad for nearly four decades. There was no cultural or literary functions and projects in which Kalki did not participate. As the founder president of the Tamil Writers Association, Madras, as the Secretary of the Kamban Kazhagam and the Secretary of the Tamil Academy he distinguished himself as a very able administrator also.

To put it in short, gifted with the talent of not only looking askance at Society but also cracking jokes at his own expense, Kalki symbolised the manysided culture of Tamil Nad. There was nothing he touched of which he did not make a success, whether it was politics, music, other fine arts or Tamil writing. On each pursuit he bestowed a characteristic concentration of mind and pen and never altered whatever the criticism would be.

It is eleven years now since Kalki died a premature death. His life was full of hectic activity, toil, strife and sacrifice. Still he lives among us through his writings. His numerous literary creations, his popular weekly Kalki which he founded, popular weekly Ananda Vikatan which was nurtured by him for many years, the Bharati Memorial at Ettayapuram which Kalki built from public donations and the Gandhi Memorial at Adayar, Madras which was possible only due to the untiring efforts of Kalki, stand as monuments for his outstanding contribution for the development of literature, fine arts, political awakening and single minded devotion to the country.

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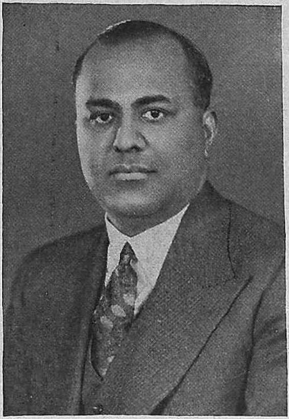

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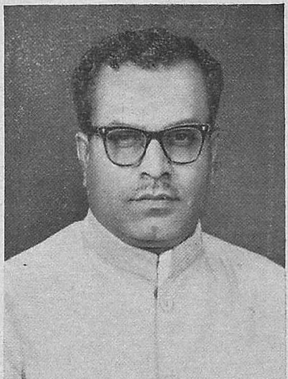

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PARTICIPANTS From Tamil Nad

VIDWAN V. DURAISWAMI.

SRI N. MAHALINGAM.

Our Participants

Shri N. Mahalingam, B.Sc., M.I.E. M.L.A.

A qualified Engineer and an industrialist, widely travelled all over the world, holding directorship in many leading Industrial concerns, he is also a journalist and a politician. He is the Hony. Editor of the Tamil Journal "*REPUBLIC*". Besides being a member of the Syndicate of the Madras University he also holds advisory position in all the leading Engineering and Polytechnic Institutions of the South. His integrity, and readiness to uphold the cause of the righteous have earned for him the popularity with the electorates and almost a perpetual right to a seat in the Madras Legislature ever since 1952.

He is a patron of Learning and Literature. He has made munificent donations running into lakhs to educational Institutions and Hospitals. We may add here that his patronage has crossed the Tamil Nad barriers in that it is due to his generosity we could meet the cost of Books on Tamil we present to the Libraries of the Universities and Cultural Institutions in Calcutta during our Conference since last year.

He is also the one of the Vice-Presidents of the Federation of All India Tamil Writers. We consider ourselves blessed in having him amidst us in the inaugural session of our Conference.

Sri M. P. Sivagnanam (MAPOSI)

In our National politics of the recent times, it is given but to a few outside the ruling party, to achieve things which entitles him to be remembered in gratitude for generations. To this powerful minority Sri Sivagnanam belongs. Immediately India became free, a reorganisation of the States on linguistic basis had become rather inevitable. It is in this context Maposi championed the cause of the Tamil Nad's historical and traditional boundary, created by his forceful oratory a strong Public opinion in favour, and, ultimately succeeded in that. A scholar in Tamil his forte is his lucid exposition of the Tamil Epic "Silappadhikaram"—He is one of the forceful orators in Tamil. He is also one of the few old guards of the national movement of the Tamil Nad, still with us today.

For us his presence here today at our eighth Anniversary celebration has a special significance. It was at the end of 1957, this Association came into being and Sri Maposi participated in the inaugural function as Guest-in-Chief and blessed the Association. Our Tirukkural in one of its couplete says :

> "When mother learns him named 'fulfill'd of Wisdom's lore ; Far greater Joy she feels than when her son she bore."

We are certain that he will feel the same joy and pride of his association with us as

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we affirm our gratitude to him on this occasion and assure him our continued dedication to our objective of emotional integration of the country, which is very near to his heart as well.

Vidwan V. Duraiswami

Born in 1921 at the village Sobanapuram, at the foot of the green hills, Shri V. Duraiswami studied the ancient Tamil classics and Literature in the traditional manner. Yet he is modern in outlook and has contributed short stories, poems and articles in leading journals like *Grama Oozhian*, *Kalaimaghal*, *Amudha Surabi* and *Shivaji*. His plays are broadcasted from the All India Radio in regular intervals.

The first collection of his Poems "First Love" was published in 1950. His poem "Saraku" won the appreciation of the Sahitya Akademi as the best poem published in the year 1954-55. Sri Duraiswami, who is a Tamil Pundit in E. R. High School, Tiruchirappalli and one of the active members of the Tiruchi Tamil Writers Association is participating in our conference as the delegate of the Tiruchi Tamil Writers Association.

Shri T. L. Panchabakesan

Young and energetic Panchabakesan is the Associate Editor of *Ezhuthalan*, a bilingual monthly official organ of the Federation of All India Tamil Writers. He has been contributing articles on Literary criticism regularly in leading periodicals. He participates in the conference as the delegate of the Federation of All India Tamil Writers.

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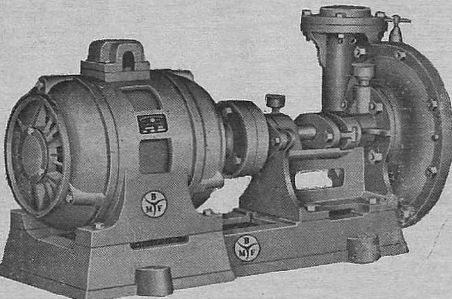

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We wish to express at the outset our grateful thanks to the distinguished writers who have contributed articles, patrons, advertisers, printers, block makers and others who have helped us in all possible ways to make this publication a success.

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We convey our thanks to all the five donors for their generous help. We also thank Shri T. K. Shanmugham of T.K.S. Brothers Dramatic Troupe for the keen interest he has evinced in our activities. It is only due to his efforts the presentation of books to the great institutions was possible.

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P. N. THIAGARAJAN,
R. K. CHARI,
Editors.

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